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EDITORIAL

To all members of the Guild, and to his pupils, friends and admirers all over the world the news of Rudolf Laban's death on 1st July this year came as a great shock and a profound grief.

Although we knew that he had been intermittently ill for some years, he always recovered; indeed it was not so long ago that he was conducting practical classes with his incomparable vitality and perception. It is not surprising, therefore, that to many of us he seemed indestructible. And who shall say that we were wrong? Although he is no longer with us in the flesh, his inspiration lives on. As members of the Guild that bears his name, we are entrusted with the task of carrying on his work; a task at once responsible and exhilarating.

RUDOLF LABAN

Rudolf Laban's death at the age of 78 robs the world of one of its great creative leaders.

He was born at Bratislava on the 15th December, 1879, the son of a general. But he showed little desire or inclination to follow his father's footsteps. Already at an early age his outstanding artistic disposition became apparent when as a child he would draw and visualise the most unusual designs and patterns in space. As a young man this led him to experiment in many fields, painting, sculpture, stage design, theatrical productions. Ultimately these activities brought him closer to the study and observation of movement and dance.

From arranging group scenes on the stage, it became apparent to him that the moving pattern of human figures carries the most fascinating possibilities. From then on he began to study and observe any form of movement, specialising in particular in human movement. He evolved a new kind of body training and expressive dance movement based on his theories of harmonious relationships in spatial patterns. He realised that the structures of the five regular crystals represent a framework for interrelated sequences of movement, the crystal most suitable for the representation of human movement being the icosahedron. Laban devised movement scales and sequences which, performed by the body, develop harmonious and expressive movements. During all his life he perfected and enriched this theory of the harmony of movement and found new means for his teaching.

By his great personality he gathered around him an enthusiastic group of followers whom he inspired by the originality of his ideas and thoughts. He founded his first dance group and school in Munich in 1910. He performed there his first movement choirs, not as a stage presentation but for the sheer enjoyment and inner exaltation of those

who took part. It was a festive recreative activity, which now is well known all over the world.

During the first world war he lived in Switzerland, where he consolidated and clarified this new expressive dance form. In 1919 he formed in Germany his stage dance group "Tanzbühne Laban" and gave many performances with great success. This new expressive dance had an immediate appeal and all over Europe dance schools and groups sprang up.

Laban himself created many full-length dance compositions: to mention only a few: "The Swinging Cathedral," "Die Geblendeten," "Gaukelei," "Don Juan," "Die Nacht," etc. These dance dramas established an entirely new art form on the stage, often combining dance, music and verse. In a performance, for instance, at Hamburg, where he stayed with his group for many years, he produced "Faust II" by Goethe. The words were spoken by a speech choir behind stage and the dancers performed on a large apron stage.

Laban realised then that the ideal stage for dance performances should be quite different from the usual picture-frame stage of our time. He worked out on these lines a dance theatre with an entirely new shape for the stage and was awarded a gold medal for this design.

In 1926 he founded in Würzburg the "Choreographic Institute," which later on moved to Berlin. This establishment was mainly concerned with another aspect of Laban's work. He found that, besides the study of the harmony of movement, there was a need to create a movement notation in order to write down every possible dance movement. After years of research he devised a notation that can record accurately any form of movement as in dance, human action, sport and industry. Laban notation is now known and used all over the world and most of all for notating modern and classical dance compositions. Laban and one of his former pupils, A. Knust, have written extensively on notation and also a book on the same subject has been published in the United States by A. Hutchinson. In addition Laban has published many other books on dance, choreography, education, industry and the stage.

In 1930 he was appointed balletmaster at the state theatres of Berlin. Another one of his great discoveries was to observe three different types of dancers—high, medium, deep—comparable to types of singers—soprano, contralto, alto. This characterisation adds to any dance composition greater variety and especially in dance-drama brings out the dramatic tension.

Laban himself trained many dancers and dance producers including Mary Wigman and Kurt Jooss. His gift as a teacher was incomparable.

He knew how to elicit latent dispositions and to help each person individually to develop his potential qualities. He was able to instil the understanding of harmonious development of personality and the importance of body and mind as a unity. I myself shall never forget the time when I joined his dance group and through his tuition realised my own type, experienced the power of expressive dance movement and the revelation of spiritual unity in dancing together. Through all the years that followed my association with Laban continued and I received great inspiration and guidance from him.

Because of Nazism Laban left Germany and came over to this country. He elaborated the educational side of his work, introducing modern educational dance into schools as a new creative subject. In Manchester, where he lived from 1942 to 1953, he helped Lisa Ullmann to build up the Art of Movement Studio. In Industry he invented new forms of movement assessment and, in collaboration with F. C. Lawrence worked out tests to assist industrial management and selection tests for vocational training. He also worked with many drama groups devising movements for actors and producing plays for children.

In 1946 The Laban Art of Movement Guild was formed. It unites a large and enthusiastic group of followers. During his last years he established under trust the Laban Art of Movement Centre in Addlestone, where together with Lisa Ullmann he consolidated and integrated all his various activities.

Rudolf Laban has been one of the great geniuses of our time. Ever more people will realise how wide his influence has been and still will be on our whole outlook on life and on the development of our society. He was in essence a great explorer, never content with what he had already achieved, always embarking on a new field of interest, finding wider and wider possibilities for the application of his theories on movement. His principle was to study life itself and thus to elucidate new knowledge of immeasurable value to all of us.

His one and fundamental theme was movement, not movement seen alone as a physical activity, nor as a clever device for achievement or improvement of speed and technical skill, but movement as the basis of all life: human movement above all as expressive of personality and character, human movement in its expressive force and infinite variety.

Rudolf Laban's death has come as a profound shock to his many pupils, friends and admirers But all of us know that his work will live on.

—Sylvia Bodmer.

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MODERN DANCE HOLIDAY COURSE
August 1958, at Eastbourne

There was some special quality about this year's Dance Course and many things may have contributed. Firstly, it was as though all who had known and worked with Mr. Laban in the past, were determined to give their utmost in memory of him. Throughout the course we felt his inspiration to be very strongly with us, and many of us left Eastbourne with a firmer resolve than ever to spread the knowledge of his work. Then the geographical setting, the very pleasant accommodation, perhaps even the continual rain, played its part. Certainly its inconveniences could not invade the places of work and outside the buildings it had a certain uniting effect as with people meeting a common ordeal. It was a record August rainfall and looking back, one feels a record course.

To Course I came what was probably the most varied group in that all were not directly concerned in the educational field. They had come to dance together and that they did with a growing sense of unity in the shared experience. The training sessions each morning set the pace for the day's work. This included some study of composition, the starting point for which was provided by six previously prepared solo compositions, and consideration of the Basic Actions and primarily akin Efforts. Lyrical dance and percussion sessions brought satisfaction in movement and further understanding of its content. An interesting experience was the use of words as a stimulus to movement and the interpretation of a poem in movement terms. As the days passed rumour of a grand production arose. It was presented at the final social evening as "A Night in Granada." The Guild Group joined with Group I for this and the final fiesta scene brought everyone into the dance and gave a good start to the evening.

Group II was primarily concerned with the educational aspect of dance and those in the group were all actively engaged in teaching children or students or in working with teachers. It was a challenging

course, rich in movement experience and presented at elementary and advanced levels. To the advanced group this question was put on the first day:—" Why is it that, taking the country as a whole, dance is still far from being the force in education that it might be?" Of several reasons given one of the chief seemed to be the lack of continuity in teaching in schools on account of the constant changes in staffs. Nevertheless it was felt that there might well be reason to look within the work itself. Many in the group confirmed that difficulties centre round composition and the opportunity to discuss and examine the whole question of composition, its themes and stimuli, was welcomed. The ensuing sessions provoked much discussion, providing opportunity for sharing in a creative effort and inducing a good deal of honest thinking. This course was completed by participation in productions and in dance studies and compositions, themselves differing widely in content.

The parallel elementary group were given opportunity to experience and discuss the fundamental principles of teaching dance and joined with the advanced group for some of the productions.

One other course was offered and some twelve graduates of the Guild took advantage of it. Here were studied the expressive use of Space Harmony, Effort and Movement Observation. The stimulus to creative work came from the observation of natural objects and led to a group of dance studies.

A most interesting feature of the course was the excellent lecture by Mr. Schiller, who is on the staff of the London Institute of Education. His subject was the contribution of the expressive arts to education and against this background the value and place of the work in Dance could be seen more clearly.

The whole course had got off to a good start, nevertheless the tempo was increased and the climax reached through a whirl of rehearsals and preparation of props and costumes. The final day gave some indication of the tremendous amount of work covered by the various groups. The standard was very high and the work was vital and sensitive. One wanted to have been in every group, was sorry to have missed this or that experience.

With such a big course living in different buildings and working in different groups it was especially good to have opportunity to do some work together. The " Dancing Together " sessions in the evenings provided this and to be one of 90 sharing and enjoying a common dance experience was most satisfying. The two social evenings gave further opportunity for coming together and both occasions were pleasant and entertaining. It was perhaps there that one got most clearly the impression of the Course as a community of people with a common purpose who learned to share and give so easily and to laugh so readily.

E.T.

MOVEMENT AS AN INTEGRATOR

(The following three talks were given, on behalf of the Laban Art of Movement Guild, at the Whitsun Conference, 1958, held at the National Film Theatre by the Joint Council for Education through Art.)

"MOVEMENT CONCERNS THE WHOLE MAN"

There is a vast research literature concerning the body motions of vertebrates and especially of man. Anatomy and physiology have enumerated and classified all the bones, muscles and nerve fibres active in body motion. As might have been expected it turned out that there is a common pattern as all healthy bodies consist of the same skeleton and neuro-muscular apparatus to set the articulations of the skeleton in motion.

Valuable as this information is, it does not contribute much to the study of movement if one understands the latter as a unitary function of body and mind.

Here the observation of the artist is essential and it was natural that the practice of dance where typical and individual differences in the use of body motion are so evident, should lead to a closer scrutiny of the form and content of movement.

It occurred to the composers and producers of dances at a very early stage of their activities, that not everybody is able and suitable to do all kinds of dancing with the same efficiency and effectiveness. There were high and light dances suitable for slender and elongated bodies, while other dances required a certain heaviness and deep carriage of the body.

This is, of course, a very over-simplified division of types, but it is one which is easily understandable by all who distinguish at first sight between slender and sturdily built people. It would be wrong to fall into the trap of analogous differences, say of male and female bodies. Both can be slender or sturdy. Nor is it admissible to ascribe the fundamental difference between high and deep dancers to racial or national differences. It is true that the movements of primitive tribes frequently show deep dance motives, while the so-called civilised communities aspire to a more erect, high dance form. Such rough analogies have, however, no relevance to the prevailing movement character of individuals, who can belong to either sex or to any race.

The difference—of which we can consider here only the two extremes, high and deep dance—has its deeper roots in the inherited body-mind structure of each individual. This is true also of all finer nuances between high and deep, the latter being if exactly described, more broad than deep.

It is very probable that the organic carriers of our sense of balance

located in the ear have differentiated functions which account for the different responses of motion, with the two basic contrasts, i.e., either preponderantly erect and slender, or prevailingly sturdy and broad movement habits. The analogy with the sense of seeing, and especially seeing colour-distinction, will help us to understand this. Individuals differ in seeing the colours of the surroundings and the two extremes are that their colour-sensation is either warm, having a hue of yellow-red admixture, or it is cold with a tendency towards blue-green. The cause is, without doubt, that the sensitivity of the little nerve-ends in the retina is stronger or weaker in one of these general directions.

It seems to be the same, or at least in some way similar, if the sensitivity in the nerve-ends of the balance organs in the ear is stronger either in a vertical or in a horizontal extension. People show then in the beginnings and ends of movement either a vertical slender or horizontal broad attitude of the whole body. Another analogy can be found in music where we distinguish between high-pitched and low-pitched individual voices. Here also there is a hint of the possible intermediary shades because we distinguish not only a soprano from a bass, but have established a whole gamut of mezzo-soprano, alto, tenor and baritone between the two extremes. The shades of the movement types have not names so generally accepted, but they are clearly discerned in artistic practice.

I would like to stress that up to now I have not spoken either of movement or even of the function of motion, but only of structural peculiarities particularly characteristic of balanced rest. Motion arises in the moment when this balanced rest is abandoned, and the body is brought into a series of positions of disequilibrium between the starting point and the end or stop of the motion. The high dancer will start and stop rather in the vertical, while the deep or broad dancer will start and stop rather in a horizontal extension. How far each of the two deviates during motion towards the other extreme is part of the nature of the dance. We find it aesthetically displeasing and even ridiculous if the deep dancer attempts to be too vertical, and the same is the case if the high dancer tries to persist in all too broad motions. Both will be awkward in such a performance, which can in practice be used to create non-harmonious, bizarre or humorous dances.

Motion engenders shapes and rhythms which are, on the whole, appropriate to and characteristic of the basic individual range of extension.

As there are in colours contrasts, transitions and relations, so in motion there is a difference between abrupt or smooth changes of directions, shapes and rhythms. The knowledge and experience of the inter-relations of different motion characteristics gives rise to a theory of movement harmony into which we cannot enter further here.

It is rather my intention to speak now about the content of motion,

which is linked to another complex of innate or acquired tendencies and impulses of man. I suppose that this complex can be most easily made clear if we refer to the different forms of recreational use of motion.

Let us try to investigate the natural impulses of man which lead to different forms of recreation. We will see later how these recreational impulses are reflected in the every-day use of motion in work and practical life.

Everybody wants somehow to be competent in certain achievements. This desire for competence has in the first place nothing to do with competition. A person may enjoy running fast without wanting to take part in a race. There exist a host of achievements after which a man might strive, simply because he enjoys his speed, his strength or his versatility. Competition is rather a measuring rod in which the competence of one individual is compared with that of another. One can also measure degrees of competence by abstract means, such as measuring time and distance.

Sports of every imaginable kind are devoted to the development of competence and achievement.

This cannot be said of play. Here a quite different form of impulse, innate in all men, comes into action. An incredible amount of speculation has centred around man's tendency to play. One has mostly, and rightly, stressed the spiritual value of the play function, which is not so easily expressed in one word as competence in sport. Nevertheless there is in this "hovering over reality" a fundamental characteristic which we can perhaps best call "fairness." Fairness often sets back personal competence or puts it into the service of a group function. People playing together adapt themselves to a partner or partners and obey and enjoy the rules of the play or games, which they do not want to disturb through an undue stress of their personal ambition and the aim of subjective, often perhaps ruthless, victory.

A third form of recreation can be seen in the performance of artistic creations. The keyword here is probably "creativeness" or service to a creation. An example in which motion and movement stand in the foreground is without doubt the performance of dances. Even if dances have a more play-like character, their order and rules are much more formally fixed than in a game or in free play. What does this mean? The love and interest in the harmonious connections between motions come here into the foreground. The impulse to create manifests itself in the conviction of an ideal significance of this order, which cannot always be expressed or explained in words.

I have said before that the three basic impulses towards heightened competence, true fairness and a demonstration of the spirit of creativeness, are reflected in practical life. This is clearest in respect of com-

petence which is bound to be present in any work man has to do in the struggle of his everyday life. The difference between sport and work is that on the recreational side tasks are self-imposed, while in work the task is given by the necessity of outer circumstances.

It should be mentioned that one can discern as a human impulse the mental recreation of exact thinking, which in practice becomes perhaps proficiency in engineering activities.

Playlike working seems to us a contradiction in itself, but the concept when analysed, illustrates usefully the interaction of fundamental spiritual aims. The carry-over of organised group play into practical life, including its highly desirable quality of fairness, can be clearly seen in the social organisation of groups of people.

It is more difficult, however, to observe the influence of artistic creativeness in practical life. But there is so much evidence of the desire of men and women to fill their lives with a certain beauty, and to avoid squalor, that it is clear that behind these desires there is the element of creativeness. More than elsewhere these desires become visible in such manifestations as rituals and ceremonials in the service of the loftiest aspirations of mankind. Here again the mental forms of creativeness appear unconsciously as in dreams and not in effective, competent speculation.

Looking at the whole range of the innate and acquired impulses of man, one is tempted to search for a common denominator. In my opinion this denominator is not mere motion, but movement with all its spiritual implication. In movement none of the spiritual or physical values can be left aside. The good man is he who exemplifies in his movement physical, mental and spiritual values as a unified whole. The practice of body-mind movement in all its variations has to be supplemented by a thorough research into the nature and the ramifications of movement. Historically seen, this has been done for many thousands of years. But from time to time men have been blind in practical matters to the low standard of efficiency of body motions, as well as to the lack of balance between feeling and intellect in their thinking. They have also over-indulged in play-like enjoyment of certain branches of bodily or mental motion. They have finally given in to sheer dreaming, abusing thus their creativity in more or less futile illusions.

What has to be done today—and our time seems to stand on the threshold of a new awareness of movement—is to acknowledge movement as the great integrator. This involves, of course, the conviction that movement is the vehicle which concerns the whole man with all his physical and spiritual faculties.

To be able to see this great unity is not the privilege of the artist alone. Everybody, every single human individual, has this unity at the basis of his natural tendencies and impulses, which can be lifted

out of the treasure of forgotten truth and cultivated in all the various ramifications of life.

RUDOLF LABAN.

SCIENTIFIC PENETRATION GIVES BASIS FOR GUIDANCE AND TREATMENT

A few weeks ago, I visited someone in a convalescent home of a mental hospital. Not finding her, I wandered through the extensive grounds, and in meeting many patients sitting, walking and lying about in the sun, I was overcome with the human tragedy which was obvious. If anyone needed convincing how much of human personality is revealed in the simple movements of our everyday life, to see these people would be sufficient. It is always easier to see in extremes, and these patients were only the extremes, sometimes very little removed, from those of us who are not receiving treatment. In the twisted grotesque bodies, the gnarled hands and tense wrists, the tilt of the head, the 'bentness' of carriage, the tightness, tension and strain of some, and the floppy lack of control of others the divergence from so-called normality is clear for us to see. One could not move freely because of inner gripping revealed in the gripping of muscular action. The movement of another was restricted by an inability to balance and control and therefore co-ordinate movements, even simple movements like walking from one place to another, without falling about like a drunkard.

These extremes of tension illustrate a well-known fact that excessive and continuous exaggeration takes one further and further out of the range of 'normal harmony.' It would be too simple to believe that a tense mind, revealed in a tense body, or the placid, energyless, heavy mental—emotional apathy revealed in a floppy body action is anything more than a superficial indication, but it illustrates the principle that a human, living being is a whole being, and what is inside, mentally, emotionally, spiritually, is observable through his or her bodily movement, because of the wholeness.

This brings us to the question I hope to answer by this talk: is scientific penetration of movement

(a) possible, and if so

(b) helpful

in giving a diagnosis for guiding and treating people?

Even the popular press frequently prints articles which give the outlook of psychologists, psychiatrists and doctors towards their patients, and how they use their general ability in observing movements in order to help their diagnosis. I quote extracts from one such report, from a medical correspondent of one newspaper:

"The fascinating thing about general practice is the chance

it gives the doctor to learn and look for those little clues by which people give away so much more of the story than they tell.

"By this I do not mean the medically obvious physical clues like blue lips . . . and breathlessness. I am thinking of the more subtle pointers to the character of an illness which in the long run are so important for the doctor to appreciate if he is to help a patient.

"In my surgery I keep the patient's chair well away from my desk, across the room so that I can have a full view of the patients and can see how they sit and move."

He goes on to describe the different patients: some who pull the chair nearer, others who accept the situation as it is, and leave the chair . . . . I quote a few extracts:

"Of the people who do not move the chair, a person with an early depression will tend to sit crooked and yet give the impression that once in that position it is an effort to move."

"Depressives rarely complain that they feel depressed . . . The vital clue with these people is that a leaden feeling hangs over the interview. You feel that unless you press on and go more than half way to meet them they will let the conversation lapse into silence." (This is a similar reference to the heavy apathetic body mentioned earlier).

"In the hysterical type of illness . . . what matters in these cases is the disparity between the dreadful pains described and the patient's facial expression while telling you about them." The impassive expression is obvious even to an inexperienced observer, let alone an experienced doctor.

"It goes almost without saying that in an 'emotional' illness no matter how physical the complaints may be . . . there is always an increase in nervous tension."

Now it is a fact of course that we are all observers of movement, and that we all draw conclusions from our observations. Some are more accurate conclusions, some less accurate, for many reasons—experience, or simply a gift for intuitive assessment. The doctor who wrote this article is already a person more professionally interested in knowing about people, but the general conclusions we reach: "He is in a bad temper to-day," "She is upset—excited—depressed—bubbling over—lively—resilient—light-hearted—alert—absorbed—etc." can be comments made before the person says a word (and any of you who are teachers will recognise how quickly children make such an assessment of you as you walk in the door—and act accordingly!) How do we know these moods, temporary or habitual? Because we see the movement the person makes.

(The fact that the casual observer may make a wrong assessment of attitude, does not detract from the legitimacy of the statement, only of the use to which the observations are put.)

Let us go a little deeper into what the movement is that we all observe.

Already I have referred to the *body carriage*— the heavy sagging—the resilient bounce—airyfairiness—the narrow nearness (self contained and restrained, or timid)—the broad expansiveness of communicative benevolence—the twisted avoidance or embarrassment—and so on.

But there is more—*the action we make* (as the doctor was aware when he put out his chair to see action of those patients who moved its position)—precise and careful—rough and haphazard—fumbling and awkwardly nonchalant, etc. and probably the most significant of all, and less obvious, the subtle unconscious gestures and seemingly meaningless movements of the body. We call these shadow movements. They can be of any part of the body; eyes searching, mouth twitching; shoulder shrugging, toes tapping, etc.

The relationship between our *actions*, our *body positions* and our *shadow movements* is both subtle and significant.

Let us take the effect on a person of a repetitive mechanical action over a long period. This is a problem which industry has faced and has to face in this mechanical age. Not only does the effect on the worker (seen incidentally in his body attitude and shadow movements) influence production, but the more human industrialists have realised what havoc the wrong job action can cause the worker, revealed in absenteeism and illness and depression. Research has shown that it is not necessarily equally disturbing for every person doing a routine or repetitive job; that in fact, some people have a "positive gift" for repetitive work and are therefore not only not upset, but are satisfied by the simple routine, and happy in it. Take them off this kind of movement and ask them to make momentary adjustments and decisions varying according to a changing situation, and they may become strained and anxious and unhappy. To someone with a nature gifted in adaptability and decisiveness, who lacks the routine mechanicalness, it would be equally causing strain and tension to expect routine action over a continuous period of time. He would become slow, inefficient and certainly unhappy.

In all actions or job situations, there is a certain range of movement requirements, some extremely restricted, and for which there are probably fewer people who could continue over a long period without frequent breaks; some richer in movement requirements; and some continuously changing. The real problem is to find which of these kinds of job the particular worker can best undertake.

This is comparatively simple in considering manual jobs, but it is

equally possible to ascertain the movement requirements of non-manual jobs and to select the right applicant, or, putting the problem conversely, to advise a person on the kind of job which would be most suitable for his gifts, talents or general make-up. It is obvious that there is a great scope here in Vocational Guidance for young people and such advice is frequently given.

From experience, it can confidently be stated that within the range of " normal living," the so-called general person, everyone has a mixture of capacities and possibilities, some of which are active, some of which are latent and if necessary can be called upon and developed. In all of us, there is equally a range of aptitudes which we shall never develop to a degree which makes them useful to us. These we call inert or lacking. No amount of practice will make an innately ' ham-handed ' man a real craftsman. What is lacking has to be accepted, but too often our children are given little opportunity to develop gifts and capacities which they have, and our adults accept a restricted way of living which could be enriched and broadened, if not to a limit, to a greater degree than the majority of us realise.

You will say, how in movement can such penetration be made? Are we sure of the accuracy of such assessments or evaluations made on the basis of observations of movement? I should like to show you a simplified version of the basis from which our knowledge of a person is obtained in movement terms.

(*Here followed a demonstration of the movement qualities of weight, space, time and flow, and of the significance of movement phrases or rhythms.*)

So we can observe in a person how he uses these different movement factors; what he stresses, what he leaves out, what he mixes together. Frequently, one sees many different phrases appearing simultaneously in different parts of the body, e.g. smiling expansiveness against impatient toe-tapping.

Anticipating the question: " Cannot a person put on an act and pretend to be something he is not?" I would say, "Yes, he can, but it is possible for the observer to discriminate between the fundamental phrases and patterns, and those which are momentary moods or acquired ' covering up ' attitudes. Just as it seems impossible to alter the real fundamentals of your handwriting, however much you try, so much more in movement; the unconscious shadow movements cannot be controlled."

To facilitate the recording of these movements, a shorthand form has been devised by Mr. Laban, and this is essential to enable the observer to write down at good speed the many phrases which every person uses. Every person has a wide range of patterns and variations which have to be captured and recorded and after some hundred or so

phrases are recorded it becomes possible to relate them to one another. There is no easy interpretation possible, no simple meaning, for a movement phrase in one person, relating it to all the other phrases, may mean something quite different from the same phrase in another person.

Such evaluations or assessments are used only if there is a reason for knowing the details: if we can work with the child or adult to gain more security or adjustment, or if we can give vocational guidance, or advice on educational training.

What is possible in the way of training or guidance is indicated in the diagnosis or observations. Just this fact, that treatment or help is inherent in the assessment, gives this way of looking at personality a tremendous advantage. The stresses, distortions, lack of transitions from one movement to another, show the way of giving help. But it is quite sure that there is no easy way of remedying lacks by practising what is missing (this would often, by reaction, fling the person further into the exaggeration already there) or by cutting out what is over-stressed, when a similar reactive trend could result. It is like saying to someone who is obviously miserable, "Come on, cheer up," making him feel much worse than before you spoke. He has to be gradually led from one mood to another, although, of course, there may equally be a moment when a sudden contrast could sweep him along out of this mood.

So the treatment becomes a subtle, artistic and sensitive handling of each person at each given moment, but with the background basic knowledge of his difficulties gained through observing and assessing his movement make-up, to support the intuitive knowledge.

As Mr. Laban has said, movement practised as an art form is a way of integration, an absorbing of the whole personality into an experience beyond himself. This is no different from the claim which can be made for every art form to be a truly re-creative force. The contribution which the art of movement can make is perhaps a very basic one, requiring no handling of materials other than the body itself, which is the instrument. The direct 'touching' of the person through the movement experiences on his body-mind, through his kinaesthetic sense, is a satisfying experience. A great deal can be achieved spontaneously by intuitive trying out, but probably much more by the reinforcement of the artistic and sensitive handling by clear, verifiable knowledge. If we believe that all people are gifted in some ways, and that all people can use their gifts in a creative way, to a greater or lesser degree, it is our responsibility to make this opportunity for them. I believe that one particular way in which we can help is in discovering which approach and form of art would make more immediate contact with a person. For instance, some may respond quickly to pottery as a first approach, who would react away from drama, or vice versa, and if a contact is

once made, development towards using other art forms will become easier.

It seems that a very all-round contribution can be made to our modern way of life by the knowledge of movement which is now available to us: assistance in *selection* of our jobs or careers—educational guidance—in *treatment* of mental-emotional disturbances and in *prevention* of illness through a truly creative way of life.

MARION NORTH.

"RHYTHM AND HARMONY IN MOVEMENT AS A RE-CREATIVE ACTIVITY"

Man lives in a universe which is pervaded by rhythm and movement. He is part of the great pattern of creation and his personal and intimate life is inter-related with it.

It is therefore not surprising that throughout his history man has taken every opportunity to join in the mysterious dance to which the world around invited him.

He saw the patterns of the stars and planets and their measured movements, he heard the melodious song of the birds and the roaring of cascading waters; he smelt the sweet scent of the flowers and tasted the rich flavour of the fruits of the trees. He felt the ocean waves slashing against his body and the gentle breeze fanning his skin. He experienced the turmoil of erupting mountains and the quiet and stillness of the night.

Somehow he was drawn to all this as he felt his inner self responding. He began to express his joy of belonging and his fear of separation in words, in song, in dance.

Thus man started on the path of his re-creative activities. He found that physical expression of inner experiences helped him to release certain tensions which tended to block free communication with his gods and his fellow-beings. Through the rhythmical movements of his body he felt he became part of a movement pattern larger than himself and he felt strengthened and uplifted by this experience.

He soon found that he could take care of the growth and health of his body-soul, and that the body could become the ally of the spirit.

Out of his intuitive and spontaneous actions he evolved definite creative techniques in which the physical ability is developed alongside with spiritual awareness.

In dance the body becomes the instrument to move in rhythm and in harmony with expression. There are both aesthetic and psychological effects when taking part in an art involving the whole person.

In recreative dancing, aesthetic considerations recede into the background of attention while the psychological effect on the dancer takes paramount importance.

The posture of the human being does not result solely from physiological condition, it is also a reflection of a psychological state. Likewise man's gestures and movements are charged with the peculiar rhythms and patterns of his personal inner world.

The body is not only an instrument of expression, but also of impressions. This curious two-way traffic of sending and receiving is a fundamental condition of any living matter, and man has learnt that he can benefit from mastering this inward and outward flow of movement.

The human being stands erect in space. His head is uplifted, and he feels the security of the ground on which his body rests. He may take a deep breath and reach with one arm upwards thus, releasing tension from his personal ego by entering the cosmic stream of life and growth. This gesture may be taken as symbolic but it has also a deep reality.

Physiologically, any movement advances metabolism in the body, and in this particular gesture the secure balance of the body is challenged as well by taking the attention away from the pull of gravity.

Psychologically, all outgoing movements are in degrees carriers of hopes and longings, yet in the gesture which gently reaches up to the infinity of the heavens a particular state of higher or, if you like, spiritual aspiration is stressed. One might say that a feeling of inadequacy or resentfulness is being counteracted and replaced by one of elation and joy.

How different when we bow down to the earth. There we experience the finity of the world in which we live and the nearness to the earth, giving us strength and security.

The downward gesture does not encourage a feeling of release and freedom, but rather that of collectedness or firmness. In bending our spine towards the ground the movement seems to flow back on us and to establish an inward-going stream.

Such an inward flow is particularly helped by gestures closing across our body. These gestures seem to isolate the self and let us experience the loneliness of the "I". The physical restriction of movement extension is here at its greatest and calls for a release and opening out towards the "YOU" and the world around.

Here we are ready to advance and meet others. We lose self-centred fear, which we may have had, when joining with others.

Recreative dancing is essentially a group function. To work in harmony with the group asks of the individual sensitive co-operation.

There is no time for self-consciousness when every little movement of each one matters in building the collective whole. The individual person is moreover secure in his inconspicuous situation in the group. The general group rhythm carries him and lifts him out of the uncertainty of the self. This is why timid or tightly-repressed individuals come to enjoy moving. By entering the flow of movement of a bigger entity outside themselves they stimulate the natural flow of personal rhythmic and dynamic responses, and awkward and jerky movements disappear.

Likewise, those of us who tend to be over-confident experience the harmonising effect of patterned movement and group relation. Active participation in a whole composition, not as a casual performer but as a vital carrier of the common endeavour, gives true recreative value. This may also have a recreative effect on the onlooker, although it is not the aim of recreational dancing. The aim is to awaken in the participants themselves spontaneity and ability of control. The approach is through improvisation as well as through fixed and prescribed structures of rhythmical and patterned movement.

A real re-creative experience comes about when there is a balance and harmony between intellect and senses. It is for the intellect to know the rhythmical and dynamic factors of movement and to understand their functioning in the stream of life. Only so can the intellect direct and evaluate emotion and feeling. Yet these in turn have to experience the implication of harmonic relationships to its fullest in order to become sufficiently sensitive and alert to stimulate and influence decision of purpose.

—Lisa Ullmann.

MOVEMENT AND PERSONALITY DIFFICULTIES

In this article I am dealing with movement in connection with personality difficulties only; I do not include mental derangement due to brain lesion or some such cause, nor acute emotional disturbance.

Human development inevitably produces difficulties and the personal growth of the individual is partly a process of meeting and coming to terms with such difficulties. Therefore, as you know, education is not just the imparting of information, but rather the assisance of the growth of the child in every way. Why then do I mention personality difficulties? This expression is used by many psychotherapists in preference to neurosis, for it has been found that the psychological difficulties of many people can be said to be the ordinary difficulties that the so-called normal person has to contend with, but in an exaggerated form. Owing to conditioning in the early years and to tendencies in temperament and character, they sometimes become overwhelming.

The symptoms may appear in childhood but often not till later in life. Many people struggle on gallantly for years against appalling odds, concealing their inner conflicts, until something happens and they have to seek help. Such help is now much more available and there is an increasing recognition of the problems of early life, many of which may be resolved in the school environment.

Some, however, have to receive specialised help and, since anything out of the norm is looked on with suspicion, this situation in itself presents a problem. Even the child who suffers only from flat feet or knock knees can feel at a disadvantage, and the very competition with his fellows may result in, or heighten, an inner tension. How much worse for the individual with personality difficulties! He is even less acceptable to others, and is sometimes unbalanced, disturbed or abnormal. Yet, when the particular problem is resolved, he may well become a valuable member of society, often with outstanding ability. In fact the very magnitude of the capabilities may largely contribute to the condition. So where is the dividing line between normality and abnormality? May we assume that this is not clearly definable? There is a unique personality in each individual but he needs the conditions in which he can come to know himself, find his own freedom and field of activity. This may have been denied him by reason of the outside pressure due to tyrannical parents, overwhelming insecurity or conflict in his environment, too high a standard and too much competition either at school or at home. Then he needs space, time and tending in an enclosed relationship with another person or in a small community, to release himself from all the burden and hurt of the past and to discover his own true nature and his function in life.

If we take this view, education and therapy seem to have the identical aim of enabling a person to find himself and live his own life to the full in relationship to the community of which he is a component part. Could we then say that the attitude needed is rather that of a gardener tending his plants, each species with its own particular flowering? He has to assess and understand the requirements of the various plants, and endeavour to supply the conditions that will best aid growth, such as suitable soil and location. He does not plant orchids beneath a north wall where they will be subjected to all the winds that blow, nor does he cherish marigolds in a greenhouse, at least not in this country. He also has to deal with diseases and pests. Yet fundamentally his attitude is that each plant is a potential flower, and his job is to provide the husbandry best fitted to bring it to fruition.

If we believe that Basic Movement Principles can foster the development of the child, then surely they can be of as much value to the person who is unduly impeded by his difficulties in adapting to life. To illustrate very simply how these principles can be used in specific cases, here are several examples taken from the work I have

done in private sessions or small groups, mostly in my own studio with people who at the same time were working with an analytical psychotherapist and the movement was ancillary.

1. To be shy or nervous of meeting another individual for the first time or because some disagreement or awkwardness has arisen is a fairly common experience, yet to some this can assume insuperable proportions. Say that there has been some such awkwardness, the person is either completely withdrawn or in a frenzy of frustration because of feeling rejected or repulsed. At his movement session he is unable to attempt anything on account of the intense emotional upheaval —his obsession with the problem. Naturally there are more ways than one of approaching this according to the individual but let us take one of them, the theme:—

Approach—Grip—Handle—Put down.

or if you prefer it—

Attention—Intention—Decision—Precision.

The pupil could be asked to approach an object, pick it up, handle it, replace it or put it elsewhere. Suppose he does the whole sequence carelessly and negligently with a neutralisation of the movement factors, he could then be asked to watch how he does it and gradually be led to clarify his actions, maybe doing each section by itself noting the movement qualities needed and used, until the whole sequence is quite distinct. Then the teacher could hold the object and he be asked to repeat the theme, but then he has to adjust to the teacher's hold on the object, whether it be given up readily, grudingly or withheld. This might lead to a realisation of the effect his approach has on another person; that if he moved with a thrust or a slash or with an exaggerated suddenness, this may have stimulated a defensive response. Say he has spoken as he moved; he may have heard how the tone of his voice evoked different reactions. He may find that this related to the awkward situation that had arisen and he is then prepared to find out how he can move to make a relationship and how a change in his attitude and approach may release his fear and tension. If this results at first only in being able to greet the person concerned easily and naturally, it is an achievement and from there it would be possible to build.

This would be working with a particular problem.

2. Again, it might be some content of a person's movement that is constant. One, often seen, is that the pupil is always on his toes, whether dancing or even standing still. Most probably this is entirely unrecognised. Obviously, dance needs the full use of the feet, yet this may be the last thing to work on; all the movement capacity and the immediate situation have to be taken into account. It is important to decide whether or no to draw attention to this; whether to work on movement specifically designed to bring in the use of the heels or the

whole foot, e.g. balancing from toes to heels, walking on the heels or using toes and heels in alternation with each foot; to concentrate on moving entirely on the toes; or to introduce something where the feet are not particularly worked on but are indirectly involved in some other movement, for instance travelling, exploration of a floor pattern or leading with some part of the body which takes the whole body off the spot. Sometimes it is possible to make some such remark as "Are you reaching up after something?"; "Is there anything about the floor your heels do not like?"; or it may be essential to ignore completely for a long while the tendency to be on the toes. Quite often I find that the way a person arrives at the end of a sequence can tell him a great deal. In this case he may find he cannot hold his balance and discovers that his unsteadiness is because he is on his toes in such a way that he cannot balance or needs to have his heels firmly on the ground to hold that particular position. The ending of a sequence can at times be accompanied by an inner feeling or call up an association; even the mere realisation that the arms are folded may be related to some inner attitude. I sometimes say such things as: "How did that feel?"; "What was all that about?"; "Were you aware of anything?".

The pupil will frequently discover for himself the particular way in which movement can help him. One woman constantly reviewed her posture; much of the work was centred on movement to improve her posture, which was always seen in relation to what was happening within her in regard to her difficulties. Another pupil when improvising found a phantasy develop which progressively evolved. Each time shewed the inner development and often working on the phantasy led this further. For another, space harmony, especially the wheel plane of the icosahedron was an intense experience. After a while it was seen in relation to an interpretation given by the analyst in one of the analytical sessions and seemed to have served as a preparation for a fresh realisation. Yet another found that repeatedly enacting ways of meeting a particular problem and seeing the significance of the movement resulted in an easy, spontaneous reaction when life presented the same problem again. Every person was aware that the movement had a deep personal meaning and that it was necessary to work on the physical experience with an inner participation. Many people who come with these personality difficulties are really desirous of working on themselves as a whole, to find some reconciliation of their inner problems, and willingly co-operate. Others may quite unconsciously want to use movement as an escape from themselves or a situation. Others think it would be enjoyable to dance and then find it a deeper experience than they expected. So the degree of co-operation varies and any resistance needs respecting, for it may be a safeguard against the sudden release of unconscious forces. At the same time it is important to work with the resistance in order that it may gradually dissolve, rather than to try to break through it. Then the movement

becomes not just the achievement of technical skill but includes the emotional, mental and intuitive functions as well. It is possible to press a person until he gains considerable ease and command, but unless he is wholly in the experience this can have the effect of putting the difficulties on one side and they only return later, or it may call up so much from the unconscious that he can be swamped, though the danger may not appear at the time. There is always the possibility that something quite unknown will be touched off, so that the teacher needs to be sensitive to this at every stage.

From all these illustrations I hope it may be seen that, though what I said in the beginning as to the underlying attitude towards the individual holds good, there does also need to be specialised knowledge and understanding of the difficulties and how to use Basic Movement Principles in relation to them and the sensibilities of the individual, just as those working with the physically-handicapped must know and understand the condition whether it be cerebral palsy, epilepsy, spastic or anything else.

Many centres and schools have been opened for disturbed adults and children and much is being done in individual psychotherapy but as yet there is no general recognition of the value of movement in private sessions and small groups. In fact the medical world is justifiably suspicious of such work. Qualifications are demanded and up to date there is no such qualification for the person who wishes to work in movement therapy. Occupational therapists, physiotherapists and psychiatric social workers are recognised besides doctors and with such qualifications it is possible to carry on movement as a side line. Art therapy has gained a place but it is already becoming clear that artists who have had no psychological training or experience do not understand even the terms used by the doctors in referring cases, let alone how to help a patient's healing through his painting, except in a recreational capacity.

Another aspect of the problem is the difficulty of the type of psychological training needed. The psychiatrist would recognise the academic training such as the occupational therapist takes, whereas the analyst would require a personal analysis and an understanding of the analytical approach. Such knowledge and understanding of personality difficulties can come only through personal experience; it is then possible besides being the outside observer assessing the movement and organising the sessions, to live through the experience with the patient, giving him the needed support. I have known a patient, after going through a particularly poignant moment stop and say: "Just look at your face." Yet at the same time one has to keep a certain detachment in order not to get involved in the other person's difficulties oneself, nor does one step beyond one's role as movement teacher or therapist.

To sum up: inner participation in the loosening out, ordering, and

widening of the movement vocabulary is the essence of the therapeutic effect. Therefore it will be seen that when there is this inner participation from the beginning, even in the tiniest movement, working in this way can bring a variety and increase of freedom, consciousness and vitality. This can happen even if the pupil be concentrated only on the physical experience and unaware of his inner activation. This may come to be recognised and it is then possible for an individual to acquire a sense of himself, the wholeness of his being, enabling him to find his own truth. He is then free to find his function in life in other fields as in his movement sessions, private or group.

Where there is a great deal of repressed material, I would stress again the importance of this inner participation but until the person finds freedom within his own bounds, there does need to be some containing framework maintaining him. It is here, I believe, that the expressive form of movement together with the dialectic experience of psychotherapy can be of great value.

—Audrey Wethered.

THE ROLE OF MODERN DANCING IN CAMPING

The approach of a man writing an article on Dance who is not always at ease with a simple waltz, has some of the temerity, and perhaps objectivity, of the person who thought to introduce a dance experience into the programme of outdoor living in camps for children. He violated most of what were the precepts and traditions of the camping movement, as I shall probably do with the dance movement; for, from his untutored point of view, the hazards were outweighed by the opportunity to add a fresh dimension to the curriculum.

When, about sixty years ago, the first small groups of children started to spend part of their summer vacation from school 'camping out' together at primitive natural sites under the supervision of teachers, who were apt to be naturalists or athletic instructors, there were few signs that cultural activities would play a part in their life together away from home. The 'art' of building a fire or pitching a tent was probably the only context in which the word was used. The two month interval between school terms was and is a time for recreation for children in urban United States; aesthetics as they were, and occasionally still are taught were viewed simply as 'not much fun!'. The children hiked and fished and swam and enjoyed some sports in an atmosphere reminiscent of the lore and legend of the lumber camps. The flavour, without the fear, of the army camp was the basis of much of the actual physical organization; and skills and adventurous attitudes of the pioneers were stressed.

In the United States today, the picture is radically different. From a few hundred young people enjoying a relatively Spartan vacation, camping has grown until it is now estimated that upwards of eight million children attend each year. The variety in scope and stature of

the experiences they may have is almost as diverse as the interests and needs of the numerous socio-economic groups in the country.

There are therapy camps for the mentally and physically handicapped, charitable camps for the under-privileged, religious camps and racial camps and inter-religious and inter-racial and international camps; camps that specialize in aquatics, in athletics, in tutoring, in music, in dance, in remedial reading, in wilderness living, in drama, in music, in sailing, in work projects, in farming, in fine arts, in languages, in ranching; pretentious luxurious camps and simple camps where children still live in tents, and many in between; camps sponsored and operated by schools, churches, hospitals, private individuals, athletic clubs; camps that are experiments in progressive education; that mirror boarding-school society; that are extensions of the thought and work of many different sects, foundations and institutions. There are day camps, resident camps, nursery camps, girls' camps, boys' camps, co-ed. camps, teenage camps; camps of every size and in every section of the country, most of whom belong to a professional national organization called the American Camping Association, whose membership is almost 10,000!

Why this metamorphosis, and what part may dance play in this vital and still expanding movement? The answer to both of these questions really lies in one word: education. While the motivation, degree and form can differ greatly, summer camping for children has become educational as well as recreational in its objectives. As this influence has increased, methods become valid, and intent sincere, dance has been not only a valuable aesthetic experience, but also an important tool to help camping meet its great challenge of teaching children positive human relations, while fostering individual growth and development.

For the sake of statistics, we could probably include some type of dance participation or instruction in every camp. Traditional " square dancing ' is a form of a game played by camping groups across the country. Popular or social dancing practically ensures the success of coeducational camps. Teaching folk dances from various nations and areas of the world adds to the cultural atmosphere of many programmes. Classes in ballet are included as an activity in camps of higher tuition, usually, although professionals would tend to gravitate toward the camps specializing in dance. However, above and beyond the ' fun ' of social and square dancing, the international fringe benefits of folk dancing, etc., I would place the large and fascinating role to be played by modern dance in the camp community. For the purposes of this article, I would like to trace briefly trends in camping, and try to suggest the significance of each one in encouraging a creative and expressive experience for children through movement.

Let us first consider the dramatic broadening of the content of the

programmes within the camps which has been mentioned. From the child's point of view, a summer of play and adventure planned especially for him and his friends is as attractive today as it was a half-century ago, and continues to be a basic factor in the startling numerical growth of the camping movement. The pioneering camp director was, perhaps unwittingly, tapping a fundamental and deep need in young people to have informal peer relationships in an environment geared to their interests and growth. But, whether it was fortuitous circumstances or otherwise, by meeting this important need summer camping also created unique and fertile ground for educators. The ideal of the teacher, voluntary and enthusiastic attendance away from parents and rigid curricula, and the dream of the child had coincided beautifully!

When professional research and studies during the past thirty years revealed, among other things, that children learned faster and better in a camp atmosphere, it served to consolidate the educators' belief that a wide range of subjects could be taught successfully and meaningfully when transported to the out-of-doors and translated into or combined with play of some sort. This, in turn, had many ramifications. For instance, it highlighted the opportunity to channel a powerful learning potential into areas which received little or no attention in the school systems. Among these has certainly been the constantly increasing need to revive children's innate curiosity, imagination and participation after a winter of pedantic schooling, incessant television, movies and comic books. Another has been the deplorable lack of balance in most school systems between the aesthetic and 'informational' subjects. An important and productive corrective step has been the inclusion of cultural activities in the children's summer camp programme. This not only stimulates innumerable children to seek a valuable camp experience, secure in the knowledge that their aesthetic tendencies and abilities will be recognized, but it also greatly fortifies the truly re-creative process in recreational camping.

Modern dance, for example, is a particularly fine medium for expression, a wonderful creative outlet for emotion, imagery and energy. It reawakens sensitivity and perception, and through movement, helps the child to satisfy constructively his need to think and feel and see for himself. It encourages him to experience more vividly the natural forces and the earth's moods and beauty; the rhythmic motion of water, the gait of an animal, the sound of thunder; and through the freedom of a dance interpretation, he establishes a significant personal response to the realities of nature.

But, in addition to promoting aesthetic sensibility in a dynamic fashion, dance in camping should retain for young people an essential element of fun and 'play'. For it is in our contemporary understanding of children's play as a serious and vital process by which they learn about themselves and the world about them, that the seeds lie for the

fullest growth of education in camping.

This last concept probably would have struck the original camp directors as a rather pretentious interpretation of recreation; there were, however, people in the first days of camping who did recognize the educational possibilities inherent in camp as a 'children's community.' The trend toward helping children to acquire the techniques for living well with one another has a history that parallels the methods and efforts of parents, teachers and theologians over the past fifty years, though it does seem to have a brighter future!

That camping seems to have grown at about the same rate as the thorniest social problems increased in the home, school and city may be only another coincidence, but there is little reason to doubt that the rapid industrialization and resulting urbanization of large segments of the population of the United States has given great impetus to the camping movement. If only instinctively, parents, children and educators have realized for a long time that city life is not conducive to the healthy physical, moral and social development of young people. The effect of the concrete treeless playgrounds, the isolated small family units, the artificial materialism, the tensions and violence and adult dramatis personae is being compounded daily by the increased pace, pressure and anxiety that faces us.

As an antidote to these influences, camping has always had much to offer. A great deal of its attractiveness to parents and children has been its opportunities for physical health, peer group relations, relaxation and its emphasis on good conduct and behaviour. In the first camps, functional rules and regulations were soon refined and articulated to the campers as values. As the desirability of effecting harmonious group living became apparent, co-operation, honesty, responsibility, consideration, etc. became bywords in camping.

Today, with the help of the sociologist and the psychologist, camping is becoming more aware of its dynamic uniqueness as a child-centred community, with a potential role as a souree for mental and social health that can have national as well as international import!

Stressing high and positive standards and attitudes for inter-personal relations, where they are operative within small groups and a controlled environment, has been recognized as an unparalled educational opportunity; democracy in practice; respect for and the fostering of individuality and integrity; encouraging the child's growth and development on the basis of his own tendencies and interests and temperament; structuring the child's experiences so as to enhance his adjustment to, and success in group relations; counteracting anti-social tendencies through warmth and acceptance and satisfying activity in a manageable community. Incisively, this might be called education in the 'art' of living with other human beings. To understand that this process may be

assisted admirably through experience in a dance group (and that the 'arts' have their basic similarities), we need only observe such a class in a camp setting. For example, the instructor develops an atmosphere in which the group understands the equitability of accepting each individual's expression of feelings or ideas that are not actualized at the other members' expense; a valuable lesson in human relations more easily presented in a creative activity that is divorced from the totems and tabus of language. The instructor discourages conformity in the way of imitation and recognizes sensitivity and imagination; both as positive aesthetic attitudes, and as elements that make important contributions to interesting and satisfying group relations. If we are objective and insightful, we may also observe that children communicate with one another and the instructor through dance movement to the extent that the class is loosely structured, and unfettered by adult-centred disciplines. In a way, it is a type of sociometry, in which the children's roles and abilities to relate to one another are vividly demonstrated. Such things as isolates in a group, the degree of integration, the interplay between leader and followers, dominating or constructive influences, etc. become apparent. Fortified with this type of information, the group leader is far better equipped to provide assistance and guidance in resolving problems or friction. In addition, many tensions are reduced through feelings freely expressed in movement, and certainly the opportunities to dramatize pragmatically the superior satisfaction to be gained from harmonious rather than divisive participation in a dance experience are many, and very significant. From even these few examples, I think it is clear that modern dance has a definite role to play in camping's efforts to enrich the child's cultural and social development. That it is just as well suited to the task of strengthening the child's basic personality is evidenced in our third, and most contemporary trend in camping.

In discussing the camp's contribution to the child's socialization process, we have inferred many things that should receive more exposition. Most important of these, I think, is the currently critical problem of mental health. While the social evidence of deficient mental health is only too apparent in statistics on crime and delinquency, and while we may pride ourselves on camping's long tradition in combating such manifestations, a conscientious application of *preventive* measures has yet to be widely effected.

The rapid industrialization and urbanization of a large segment of the population of the United States that we have spoken about, have had their psychological as well as sociological impact. The age-old patterns of family, school and community life have broken down, and though we rarely dare to pause and reflect on it, as Dr. Erich Fromm has brilliantly pointed out, we no longer live in a "Sane Society".* That

*Erich Fromm—*The Sane Society*—Rinehart & Co. Inc., N.Y.C., Toronto, 1955.

our children are subject to pressures that are correspondingly intense is surely self-evident, but let us trace a few aspects with which we may profitably concern ourselves.

One of the great demands which we place on our children is to bridge the huge gap in values and atmosphere between their relatively tiny, highly-personalized and sensitized family situations, and the impersonal mass culture of the millions in the cities, or the regimented mental and social competitions for recognition among the thousands in the schools. Where, when and how can we better help them to make such an adjustment, than through strong and supportive experiences in a camp community during their formative years? Within small groups they may take the first steps toward independence and self-sufficiency; they become acquainted with adults as human beings rather than as just authority figures; their individuality is strengthened and preserved through attention to their needs and interests and problems, within a social framework that has logical and comprehensible limits. Free from the mass media, the competitive commodity-conscious society, the hostility and insecurity of a cynical and disoriented adult community, the possibility of effecting healthy personality growth and development in the child has new vistas. However, any comprehensive effort to help children achieve stability, assurance and maturity must be predicated on an understanding of their motivation, and sincerely sympathetic attention to their feelings about themselves and their environment.

As most of our knowledge of human behaviour stems from the findings of those who have given their attention to abnormal psychology, so we who would gain insight into the precepts for building healthy personalities in an unhealthy society should turn to the work of the therapist. Unfortunately, even in this day and age, that which has therapeutic value is still too often looked upon as a medication only for the sick and completely debilitated. The era of ' keeping children busy, and thus out of mischief ' has not passed; and even objective observation of children's behaviour in camp is too frequently termed, ' looking for trouble '. But, as we learn from the physician about physical health, so through the fine work being done by the therapy camps with mentally disturbed or retarded children, through the children's hospitals and clinics, through the psychological and psychiatric literature on children's problems and growth come our most important concepts and techniques for mental health.

One of the most pertinent of these would certainly be play therapy. We have been given eminent demonstration of the effectiveness of painting, dramatics, writing, music, crafts and dance as tools for analysis, rehabilitation, guidance and counselling. The creative process, with its rich symbolism for individual expression of feelings has made significant contributions to occupational therapy, testing, role playing, group therapy, etc. When we also add our knowledge of play as a

learning process, we have indeed provided ourselves with fine methods for understanding and guiding children.

As a primary example, let us consider the child who is attending camp for the first time. Even though he is entering a children's community whose programme and staff are dedicated to his interests and needs, he does so with the conscious and unconscious trepidations common to most individuals entering a new environment. To help him to adjust to this new society, to help him become a participating, productive benefiting member of his society, we must at least diminish, and ideally remove even such 'normal' fears. Further, we can almost be assured that we are thereby resolving problems that are significant in his life response to society.

To say that we are not all heir to the same attitudes and concerns in our relations with our fellow human beings is almost rhetorical; however, it does point up again the necessity of understanding the individual's particular view of the world around him if we are to help him. Some of the most incisive observations informing us of the quality and quantity of the child's reactions to his camp world can come through a modern dance class. From the freedom to express, the permissiveness to explore, the accepting non-judgemental concept of the medium can come a wealth of signs and symbols suggesting his feelings about himself, his surroundings, and those adults and peers who people it.

The child who views the camp community with equanimity and confidence, when encouraged to express "how he feels about camp" through movement may not have outstanding grace or poise or muscular control or coordination, but he can move 'happily' and enthusiastically; running, skipping and using large amounts of space freely and easily. The child who is quite anxious about peer recognition may have various indicative responses to the opportunity to 'say things' through dance. With even those few other children present with whom he lives in a cabin group, we may observe great reticence to move at all, or aggressive stamping motions of frustration or hostility, or clowning forced caricaturing movements intended to impress or amuse the others. The child with deep reservations about his own personal worth may tell us, through imitative or repetitive or stereotyped actions, how little he values his own ideas, or how infrequently his feelings have been accepted, or about his tendencies to be very submissive.

Depending upon the intelligence, ingenuity, sensitivity and experience of the instructor, a mine of insight and understanding is there to be tapped. When used in combination and concert with the observations of other staff members, an unusually lucid and significant picture of the current condition of the child's personality can be obtained. Through integrating the arts, for instance, we not only broaden creative play, but strengthen our impressions. Painting to music, dramatizing paintings, dancing a story with archetypical figures, sculpting motion,

choreographing colour values, developing rhythms from poetry experiencing dance as spatial design, are just a few examples.

If, through this brief treatment, the role of dance has taken on some meaning as a dynamic factor in camping's efforts to foster the cultural, social and emotional development of children, then I must also submit for your attention the fact that the challenge is being accepted by much too small a number of dance people. The twig is being bent whether we will it or not; if we are to straighten it in time, we can not postpone its nourishment much longer.

—Frank Levine, Director Camp Trebor for Girls, Fryeburg, Maine.

THE CORN DANCE, NEW MEXICO

All the Indian dances are religious acts and the costumes worn by them in the dances are deeply symbolic. The corn dance was to pull the rain down, to call the corn up, and to give gratitude for ripened crops. The pueblo divide themselves into two groups, one of which represents Summer and Harvest and the other Winter time. In the Harvest group the men's bodies are stained a golden corn colour. Many have long raven hair with bright bands around the top of their heads. Others wear tufts of eagle and parrot feathers. Across their bare chests are strings of shells, with one large abolene. These ripple and merge with the tinkling bells on garters, and the constant rattle of the gourds held in the right hand. Around their waist is a belt of shells, pieces of painted gourd, or deer-hoofs. From here to the knees hangs an embroidered kilt in green, black and red. A full fox pelt hangs behind and the tail sways down the leg. Around the ankle is swathed the black and white fur of a skunk! A pine branch is carried in the left hand, which is raised and lowered with the body movement to bring the rain down, down, down. This strange drooping movement goes throughout the entire body till it plunges deep in the red earth—then ripples up again to draw the seed up, up, up!

The women wear black embroidered dresses, belted at the waist with a woven sash of bright colours. All available jewellery is worn around the neck, on the arms and in the ears. Their most striking feature is an emerald flat tiara, fifteen inches by seven inches, called a "tableta". At the top it is turret-shaped, with feathers from each point. Symbolic figures of cloud, rain, etc., are carved out near the top. At the bottom is a curve to fit the head and there tied with a cord under the chin. They too carry a pine twig. They have high white buckskin boots and keep up a light tripping step, moving rhythmically along behind the men. This long double procession of men and women enters the pueblo square. The tallest lead and the line goes down to

very small children at the tail! A fine drummer in the centre pounds on his large drum as they move along. Suddenly he will swing it around and bang on the other end, producing a different note.

A chorus of old men move alongside the dancers; they keep time with their feet to the drummer. They gesticulate with their arms to this strange weird chant, which will help the seed deep in the ground to feel their rhythm, germinate and rise. At the end of the dance they are given fruit, bread and candy by a young woman, who comes from behind and throws it over their heads!

In the front of the dancers and to each side are the Koshare (delight-makers or jesters). Their naked bodies are painted many colours. Their white painted faces are hideous with black rings around their eyes and mouth. Their hair is dyed and tied up in knots. A small leather apron is tied around the waist. They move very nimbly and gracefully amongst the dancers. Their antics never stop throughout the whole dance. If any dancer loses part of his garment, or needs his shoe fastened this is picked up or tied by the Koshare, for the dancers must never stop. The procession gradually goes out past a shrine at the end of the square. As they disappear the Winter group enter. These men are painted blue and the tableta of the women is blue. They dance without effort under the hot sun, on and on. Sometimes they make a new formation, threading in and out like a ribbon among the women, then back to their straight line. These two processions follow each other four times, and then dance together.

All the Indians from the pueblo, and from many others nearby, gather to gaze and listen. They crowd up on the terraces, the tiered roofs and ladders, making a gay picture with their bright costumes and coloured blankets against the red-brown adobe huts. Babies are carried in rugs slung behind mother's back. This is a great day for trading, beautiful Navajo rugs are slung over shoulders and arms are filled with silver and turquoise necklaces, bracelets, belts, etc. There is a deep blue cloudless sky and the scent of burning pinor pine throws an aroma over the pueblo. In the far distance are the snow-capped mountains.

No pen of mine could adequately describe this solemn performance. The men have fasted and prepared themselves for many a week. It is an unconscious acknowledgment of the mysterious link connecting the material world with a realm beyond it.

Alice Corbin who lived out here and knew the Indians wrote the following poem after seeing the Corn Dance.

Far in the East
The Gods beat
On thunder drums.
With rhythmic thud
The dancers' feet

Answer the beat
Of the thunder drums.

Eagle feather
On raven hair,
With bright tableta's
Turquoise glare.

Tasselled corn
Stands tall and fair
From rain washed roots
Through lambent air.

Corn springs up
From the seed in the ground
The cradled corn
By the sun is found.

Eagle feather
And turkey plume
From the wind-swept cloud
Bring rain and gloom.

Hid in the cloud
The wind brings rain
And the water-song
To the dust-parched plain.

Far in the East
The Gods retreat
As the thunder drums
Grow small and sweet.

The dancers' feet
Echo the sound
As the drums grow faint
And the rain comes down.

—Ena Curry.

LABANOTATION FOR THE ETHNO-MUSICOLOGISTS

(*Read in Chicago at Palmer House Hotel, December,* 1957, *meeting of Society for Ethno-musicology.*)

On October 4-7, 1957, in Dresden, an international dance notation and folk dance research congress proved beyond a doubt the important position of Laban's system for notating movement. Papers were read by many leaders in the field of ethnic and national dance. Attending delegates represented Poland, Jugoslavia, Hungary, Rumania, Bulgaria, Czechoslovakia, East and West Germany and England. A paper was read concerning notation activities in America.

First-hand reports of the congress, sent to me as editor of the Dance Notation Record, indicated that, although the United States has made much progress in the publication of text and work books and in the recording of works by outstanding contemporary choreographers, the European colleagues have amassed a wealth of notated folk and national dance material. I quote the following excerpt from an official report written by Albrecht Knust, Laban's closest associate since 1928: "The growing interest in historical and folk dance research, collection, preservation and fostering has now made movement notation a necessity." It is therefore no mere chance that the idea of the congress came from Professor Wilhelm Fraenger, the co-director of the Institute dur Deutsche Volkskunde an der Deutschen Akademie der Wissenschaften zu Berlin, and that the congress itself was organised and run by the Institute fur Volkskunstforschung beim Zentralhaus fur Volkskunst zu Leipzig.

Dr. Felix Horburger, music researcher from Regensburg, in the opening lecture of the congress defined its task as follows: "The object is to find out whether dance notation is a suitable means of help in folk dance research and whether there is one system of notation which could be recommended to all folk-lore institutes so that there will be a scientifically exact and generally understandable notation system for international exchange." The generally accepted resolution at the end of the congress recommended the spreading of the Laban system as an ideal means of communication. Representatives of some twenty-five systems of notation accepted this recommendation after witnessing a demonstration by A. Knust of group movement analysis and notation, the notation of national peculiarities in folk dance and the notation of Balinese mudras.

We do not search for specific reasons in favour of using Labanotation in the field of Ethno-musicology because we cannot separate pulse and impulse from their external manifestation in movement. Motor elements are rhythmic elements, time elements. How can this natural unity be denied? Rhythmic characteristics in ethnic dance can best be understood when heard empathetically. A rhythmic beat or swing in music is born of striking or swinging the body or a part of it. To have a complete record, the flow of time and movement pattern must be recorded simultaneously. Often tone colour is influenced by the weight of an accompanying movement, while rhythmic structure may result from an interplay of tension and relaxation in the body.

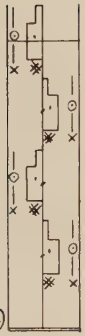
It is now a proven fact that Labanotation is a scientific tool for recording exactly the direction, quality and duration of a gesture or

step in relation to given units of time or ad lib time. We draw a vertical line and call it a duration line. On this line we mark off equal spaces to indicate units of time, i.e. counts or beats.. We not only hear the flow and pattern of time. We see it. This simple device makes visible the flow of time in the most complex of all instruments, the human body, which is capable of infinite variation in movement. In his eight volume unpublished encyclopaedia, Knust has recorded some 20,000 basic movement graphs.

A simple melody might be accompanied by a complex drum beat in the form of stamping the feet, clapping the hands, beating the chest, slapping the thighs, or it might be a single tone, sustained, during which the body stretches sideways with mounting tension in the shoulder area which when released suddenly results in a sharp expulsion of breath to punctuate the silence which follows (as in certain gypsy songs and some negro work songs).

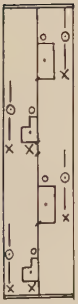
These are only a few of the myriad notations which can be made quickly when they are perceived quickly. Instantaneous recognition of rhythmic pattern and nuance result from a knowledge of musical notation only when that knowledge is gained through movement experience. The mastery of movement notation symbols is also not a burdensome task when it is accomplished through movement analysis. Since the study of Labanotation combines the study of time elements in rhythm with space and stress elements in movement, it results in a heightened perceptiveness, so valuable in the field. The Dance Notation Record has published an excellent beginning in this manner of recording dances of the American Indian. Gertrude Kurath's analysis of style and rhythm of movement recorded in Labanotation on a single staff added to her Folkways Recording of the music is unique in that it offers the most complete report to date of this material. We may now hear the music and reconstruct the exact movements of the dance. Dr. Kurath has recorded in Labanotation certain subtle details of movement along with the general shape of the dance so that anyone reading this score may see into certain special characteristics of the people to whose culture these dances belong.

As an example of how Labanotation provides this useful service, let us take a simple movement such as walking with flexing and straightening the knees. This is a universal movement pattern which occurs in dances among all peoples. But this simplicity may have many versions. The following are a few examples from Amerindian dance notated by G. Kurath and American Negro dance notated by Nadia Chilkovsky:

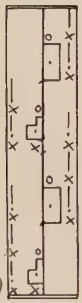


a) Syncopated pulsation from Pueblo Indian Corn Dance (singers part) Notated by J. Kurath

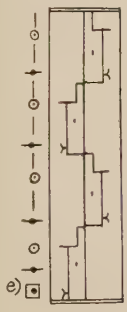
b) Amerindian Dance step Notated by J. Kurath.



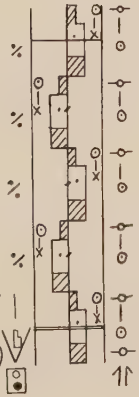
c) Synchronised pulsation from an American Negro Dance step. Notated by N. Chilkovsky.



d) Same step as c) Slightly more pulsation.



e) From Ojibway Fish Dance Notated by J. Kurath.



f) Form of Cakewalk "STRUT STEP" Notated by N. Chilkovsky.

Compare examples (a) and (b). In each case, the rhythmic pulsation is achieved through a flexing and straightening of the knees. Each example shows steps moving forward at normal walking level (the centre of gravity of the body is neither raised nor lowered); both examples show knee flexion on the syncopation and knee straightening on the beat. Now the similarity ends. (a) begins each step on the second half of the beat (syncopation) while (b) begins each step definitely on the beat. (a) walks with legato steps so that the flexion produces a slightly more weighted stepping, (b) walks with staccato steps and the flexion of the knees introduces an accent. The dynamics of the movement have been changed through a change in time value or duration of movement. Now compare (c) and (d). All elements of time and space are identical here except for one small detail. The slightly greater flexion in the knees serves to produce a heavier texture in the step . . . the quality of movement has changed because of a slight spatial change in one part of the body.

Continuous pulsations may occur in the shoulders, in the pelvic area, in the knees or in the whole torso depending upon the character of the dance and the nature of the people who are dancing. (d) presents a walking step indicating a vibration beginning in the pelvic area so that the dancer appears to be more earthbound . . . he sits a little as he walks. (e) shows an opposite spatial sense . . . a high dancer who walks with a bounce resulting from a change in level, a lifting of the pelvic area or centre of gravity by rising to the toes and at certain points during each step. There is a complex harmony of pulsations in the flexing and straightening of the knees, the slight lifting and lowering of the shoulders and a fluent vibration in the whole torso. Because the movements are written on a time or duration line, the exact rhythmic and spatial performance is seen in unison and at a glance. The eye and the ear are taught to observe both the resultant effect and the separate details which produce it.

Word descriptions of movements, never very useful, are not at all acceptable as a work of scientific observation. A recording of ethnic dance music accompanied by a word description of the movement, is an incomplete record, one which leaves a disturbing sense of not having done the job well.

At Swarthmore College, Labanotation has been introduced into the Physical Education department via modern dance for women. During a short term (two terms per semester) students devote approximately ten minutes of each one and a half hour period to "reading" movement. They learn enough in from nine to fifteen ten-minute sessions to understand how to increase their knowledge of notation if they wish. The reading material used is basic and general. No attempt is made to guide its presentation to any specific use. It is a fervent hope that scientifically-trained researchers in the field of folk music and dance in

this country will recognize in Labanotation a most useful and necessary means for gathering complete records of singing and dancing peoples. The interest of such people would make possible the preparation of a pamphlet outlining a survey course in Labanotation specifically suitable for this type of research and geared to an immediate practical application of this knowledge.

Labanotation is much in evidence among dance and music research students on the international scene. To ignore it would indeed mark us as being " behind the times "; to accept, foster and use this practical tool would result in presenting to the body of world culture untold richness in recorded dance in our own country and elsewhere.

Nadia Chilkovsky.

A SCIENTIFIC APPROACH TO THE STUDY OF MOVEMENT

Movement is, for the average person, an instinctive part of his activity and apparently without recognisable form or quality. Hence it seems to defy any formal analysis or even descriptive classification. I think it is for such reasons that, until Laban's studies, no attempt at a systematic study of human movement had apparently ever been made.

The scientific approach to such subjects has always, I think, started with careful observation and description. On the basis of this are recognised characteristic forms and qualities, which show certain relationships to each other. At such a stage a formal analysis can be introduced, which describes in abstract terms these relationships and may discover new ones. These then have to be translated back into the reality of the subject, and investigated to discover their meaning. Observation is followed by theory, whose predictions have to be verified, leading to further development of the theory. This process can be well followed in the biological sciences. Here we start with the classifications of Linnaeus and eventually arrive at the modern theories of evolution and inheritance with their complicated mathematical justifications and predictions. In this light I consider Laban's work as laying the foundations of such a scientific study of human movement.

It is the process of formal analysis, its applications and uses, which is of particular interest to me. A purely mathematical analysis cannot usually supply of its own accord any fundamentally new concepts. For example, an abstract study of the combinations of weight, space and time, which give the efforts, could not of itself lead to the concept of flow in human movement. However, if we assign abstract symbols to the basic qualities flow, space, weight and time, we can study the relationships between these symbols and their combinations, which in their turn correspond to real movement concepts such as, for example, the inner attitudes. Many of these combinations have, of course, been discerned without recourse to any such symbolism. However, as the

system gets more complex, it becomes increasingly necessary to formalise in order to obtain an overall and clear picture of its structure. Combinations, previously overlooked, may be discovered and turn out to have an important meaning. Certainly I feel sure I have been able to grasp the concepts formed out of the basic space, weight, time and flow qualities more easily in terms of such formalism, and perhaps this approach would help other more scientifically-minded people. It may be argued that such an approach has little to add to the artistic side of movement, and with this I am inclined to agree. I have done certain analytic studies of the possible combinations of musical notes or chords, and it is not inconceivable that one could in this way sort out the exact forms of combinations which characterise any particular musical style. However, I do not think music could be composed in this way by any mathematician. The analytic qualities must be largely submerged in the subsconscious of the composer, "artistic" or more emotional qualities being most prominent. In the same way, I feel that such studies can be of little more than academic value to dance, or movement as an art form.

Movement, though, in contrast to music, is not simply an art form. It is essential that we control our movements with maximum efficiency in carrying out our work. Further, the qualities of a person's movement are inextricably connected with his character, and it is well known that a more balanced control and appreciation of our movements may lead to greater psychological balance. Every task requires its own particular types of movements. For education in the uses of movement we must be able to record and analyse its qualities and impart the results of such analysis to other people. It is for this that formal analysis can be of great value.

In order to correlate movement qualities with other human characteristics it is essential to have some sort of measurable comparison or classification, and this is supplied by Laban's analysis of human movement. Take an example in my own field of study, genetics, or the mode of inheritance of a character and its effect. If we were to observe and classify the movements of groups of closely-related people we could, using the ordinary statistical techniques of genetics, obtain a measure of the inherited component in movement qualities. As these movement qualities can be closely related to character, but are well-defined and so easily recognisable, we may have here also a clue to the study of the inheritance of human character. This study, in human beings, has so far largely eluded any precise analysis. Suppose, for example, we make an assessment of the movements of two parents and find in one the qualities weight and space uppermost and in the other those of weight and time. We may expect to find, on an average, the weight quality prominent amongst the children, but how will the time and space qualities of the parents show in the children ? Could one be dominant to the other, might they interact in some way with each other or will simply half the

children on an average have weight and space and the other half weight and time qualities predominant? These are the types of questions which could be answered by movement analysis of the children.

This is just one example of the way in which Laban's work makes it possible to subject human movement to scientific analysis.

Walter F. Bodmer.

MOVEMENT TRAINING IN EDUCATION

The Importance of Individual Movement Characteristics

With one year at the Art of Movement Studio just recently completed, one is tempted to look backward at the things which have been learned and forward to the dimensions of next year's job in an effort to foresee how the two will fit together.

It is surely the feeling of the newly-graduated that a tremendous lot was gained during the year of study and that the depth and breadth of the learning will be revealed in an ever-unfolding process on the job.

In the writer's case, it happens that next year will offer little or no opportunity to concentrate on dance. Yet the values of the past year will surely be evident in the field of general physical education.

During one of his lectures, Mr. Laban discussed the balance between freedom and discipline as it applies to the teaching of the dance. Much of what was said is beyond the scope of this article, but in this concept one can see significance for both classes in dance and classes in other aspects of physical education.

Perhaps the significance of this lecture became most apparent to the writer as a result of having observed classes in Lancashire and the West Riding and having discussed the principles with the organizers concerned. Some of these lessons were in dance, some in dance with a dramatic bias, and some in physical education: but, regardless of the particular area dealt with, it was evident that there was present a balance between freedom and discipline.

This was facilitated by the use of the movement principles—use of body parts, time, weight, space et cetra. The common denominator for all the activity was the challenge based upon movement principles. With such a challenge, the teacher was able to release the individual members of the class to invent or create movements which had significance for them personally. At the same time, the movement principles involved gave the pupil a framework within which to work; and the teacher a framework against which to assess the various responses.

This is very significant indeed. For some years now, it has been recognized that concern for individual differences must be one of the important educational precepts. However, in classes of thirty to forty pupils, the teacher has been faced with the necessity of dealing with the group. In many cases, the most that has been done has been to work at a level which accommodates the pupils of average ability—

who usually comprise the largest segment of the class—and to make rather general adjustments for both the lower and the better than average groups.

However, by using movement principles, the teacher has at her disposal a common denominator between the individual performances of each pupil in her class. A challenge such as: ". . . and at some time in your movement, take your weight on some part of the body other than your feet . . ." sets a framework within which every individual has the freedom to choose a movement which has satisfaction and significance for him. In the response, the teacher will see thirty to forty different movement answers. To the uninitiated it will appear to be chaos; but a careful observation of the pupils will reveal the common denominator. Whatever the pupil has chosen to do, at some time within his movement sequence, his weight will be borne by some part of the body other than the feet. This is the discipline which balances his freedom to choose his own way of responding to the challenge.

One of the dangers of pursuing the ideal of individual freedom is that standards will deteriorate and the freedom will become indulgence. To obviate this danger, there must be a continuous process of assessment, both by the pupil and by the teacher. This calls for astute powers of observation of movement by both.

From this situation further teaching techniques have developed—the observation of one another by the pupils, the use of expressed appreciation of sincere effort as a means of fostering self-confidence, individual ingenuity and tolerance for one's own limitations and those of others.

The use of principles of movement as the common denominator in physical education classes can thus provide freedom for the child to proceed at his own rate in accordance with his own abilities. It will allow the skilled to advance to movements of surpassing excellence. It will permit the handicapped to work out a solution within his own range of abilities. It will challenge the average child to work to his limit. The building of standards will be the result of astute assessment by the pupils and teacher and of careful selection of challenges by the teacher.

This is but one of the contributions that an understanding of movement principles can make to the teaching of physical education.

Sheila Stanley.

FORTHCOMING ACTIVITIES

Annual Conference, 1959.

This will be at the Art of Movement Centre, Addlestone, Surrey, from 13th-15th February, 1959. Further particulars will be circulated later.

Special Announcement.

It is hoped that the next Magazine will be a Special Commemorative Number, in memory of Rudolf Laban.

The Publications Committee would welcome suggestions for articles or names of contributors to this. These should be sent immediately.

There are still a few copies available of the Special Birthday Number of the Magazine, produced in honour of Mr. Laban's 75th birthday. These (priced 3s. 6d.) may be obtained from Miss C. Gardner, Parkside, Hadley Common, Barnet, Herts.

Nominations for Guild Council Elections.

Members are reminded that now is the time to be thinking of suitable nominees for the 1959 Council Elections.

INVOCATION

In the throes of final vision,
Give me strength for the decision,
By magic circle to enshrine
Unborn space, yet so divine
That miraculous creation
May unfold, through my elation.

—Sylvia Bodmer.

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